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PAPERS PRESENTED BY TITLE ONLY

40. "The Authority of O in Reconstituting the Text of the *Chanson de Roland*." By Professor Thomas Atkinson Jenkins, University of Chicago.

[Fluctuations in the estimate of the value of O in Roland text-criticism; Bédier's return to the position of Theodor Müller; Stengel's abandonment of O very frequently inadmissible.]

41. "The Oriental in Restoration Drama." By Mr. Louis Wann, University of Wisconsin.

[This paper presents: *First*, a corpus of all Restoration plays with Orientals in the *dramatis personæ*; *second*, the results of an analysis of these plays on the basis of (1) types of plays, (2) sources, (3) scenes of action, (4) nationalities represented, (5) customs depicted; *third*, the conclusions reached as to the extent and accuracy of the knowledge of Restoration Englishmen regarding the Orient.]

42. "Two Notes on Germanic Syntax." By Professor Morgan Callaway, Jr., University of Texas.

[The first note attempts to show that, in the so-called Dativ-with-Infinitiv Construction in the Germanic Languages, whether after impersonal or personal verbs, the infinitiv is substantival, not predicativ, in function; and that the dativ is more intimately connected with the finite verb of its clause than with the infinitiv. The second note attempts to show that, in the Germanic Languages as a whole, the Present Appositiv Participle originally had not the power of governing an accusativ object, but acquired this power from Greek and Latin.]

43. "Falstaff: Thief, Jester, and Knight." By Professor Charles

[Critics of Falstaff fail to take into account the complexity of the character. Falstaff is (1) a conventional rogue with the buoyancy common in romantic treatment of the rogue; (2) a conventional alehouse jester, but a genuine wit; (3) a conventional braggart soldier, but one who can fight; and (4) a quasi-historical character. In *The Merry Wives of Windsor* conventions of the Pantaloon are added. But so convincingly are the elements harmonized, that Falstaff is far more than an aggregate of type figures in Elizabethan literature.]

44. "The Origin of the Sense of the Sacredness of Childhood Expressed in Wordsworth's Poetry." By Professor Edward Chauncey Baldwin, University of Illinois.

[The modern sense of the sacredness of childhood exprest in Wordsworth's poetry is not, as has been commonly stated, of Platonic, nor even of Greek, origin. It is first found in the Hermetic Books. This mystical literature influenced Wordsworth thru Henry Vaughan. It also, thru Lactantius, had an effect upon erly legislation to protect the rights of children.]

45. "The Mastersinger Drama and the Nürnberg Archives." By Professor Neil C. Brooks, University of Illinois.

[An attemt to thro new light upon the mastersinger performances in Nürnberg from study of archival notices publisht by Hampe and facts about Hans Sachs and the mastersingers. The time and duration of the annual dramatic season and the gradual changes in it, the number and caracter of the plays given each year, examind especially in the light of Hans Sachs' activity, the social position of the mastersingers, the attitude of the city council toward them, and the gradual changes in it.]

46. "Fielding and the Shakespearean Criticism of His Time." By Miss Helen Sard Hughes, University of Montana.

[Fielding's Shakespearean criticism treats of four points: (1) the excellence of Shakespeare's genius; (2) special characteristics of art in relation to the classical canons of Fielding's day; (3) eighteenth-century methods of editing S.; (4) S. and the theater of Fielding's time. His critical position appears in satires of such editors of S. as Dennis, Theobald, and Warburton; in his frendship for Garrick, and his hostility to the opponents of Garrick, to him opponents of true Shakespearean art; in his attack on the tragedy of Corneille and its English exponents. Fielding the ally of lovers of Shakespeare to whom Johnson brought support in his preface of 1765.]

47. "The German Dramatist of the Sixteenth Century and His Bible." By Dr. Joseph E. Gillet, University of Illinois.

[Complications resulted from the survival of Biblical drama, a product of the Middle Ages and Catholicism, into the Renaissance and Reformation. A theory, regulating the treatment of sacred themes, and divided between esthetic and religius considerations, was evolvd. The storm center the Passion Play. To dramaturgic objections to using Christ as protagonist wer added Luther's stricures. This opposition caused Joachim Greff to giv up writing a Passion play. On the introduction of the Lord into Nativity or Easter plays, or reading dramas, opinion was more tolerant.]

48. "Primer Diccionario General de Americanismos" (Spanish-Americanisms). By Dr. Homero Serís, University of Illinois.

[There is no general dictionary of Spanish-Americanisms. There are local dictionaries of *Argentinisms*, *Cubanisms*, etc. Some countries (Panama, Paraguay, Porto Rico, Santo Domingo) have none at all. These dictionaries are incomplete. Many were compiled by persons who lack knowledge in lexicography. As some of these provincialisms are used in two or more countries, they are naturally found in two or more dictionaries. Need of one dictionary which will unify and embrace them all.]

49. "From *Le Misanthrope* to *Le Malade imaginaire*." By Professor Casimir Zdanowicz, University of Wisconsin.

[This paper continues the study of the subjective element in Molière presented at last meeting ("From *Don Garcie* to *Le Misanthrope*"). The author finds the subjective influence stronger in some plays than in others, corresponding to M.'s emotional experiences, particularly his feelings toward his wife. The tone is gay, when he is seeking reconciliation with her, or just reconciled, as in *Le Bourgeois gentilhomme*, than in *George Dandin* or *Amphitryon*, where jealous pessimism predominates. M. generalizes from his own experiences, as does Alceste, but rectifies the evil of his generalizations by broader observations and wider sympathy with all that is human.]

50. "Molière's Debt to Malherbe." By Professor Bert Edward Young, Vanderbilt University.

[Molière probably owed much to the discipline of Malherbe for harmony of verse, purity of style, clearness and order of thought, but remained unaffected by Malherbe's pedantry and purism. In unimportant details he disregards Malherbe. Except for certain apparent reminiscences, like the rejoinder of Alceste (*Misanthrope*, act I, sc. ii), which may have been taken from an anecdote related of Malherbe by Racan (*Vie de M. de Malherbe*), his actual borrowings are scant. His debt abstract rather than concrete.]

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